

# NEW YORK CLIPPER

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## THE STOLEN KISS.

BY MONROE H. ROSENFELD.

By the fire,  
Winter night;  
Nestles nigher,  
Hand held tight.  
Ruby lips,  
All a-pout;  
Still he waits,  
He's in doubt.

Chirrup sweet—  
That's a kiss!  
Lips that meet;  
O! such bliss!  
"That you stole!"  
She exclaims;  
Ardent youth  
Then she blames.

Holds her hand  
Tight in his;  
Features bland,  
Radiant phiz.  
Argument  
Doesn't lack;  
"Here's your kiss—  
Take it back!"

## A BALL ADVENTURE.

RELATED AFTER AN OLD PHYSICIAN,  
BY DUDLEY VAN ZANDT.

About thirty years ago, when ill health compelled me to give up my practice in El Paso, I went to recruit on a prettily situated hacienda, lying some fifteen miles south of that place, along the Rio Grande, and which I had inherited from my father, who had come to Texas from New England, to try his hand at cattle raising, a vocation for which I never had any inclination.

When I had been on my hacienda several months my health sensibly improved, and with my reviving spirits I began to find this sort of life exceedingly monotonous.

At last, feeling the need of some change, late one afternoon I saddled my horse, crossed the river on the primitive ferry, and rode to the little garrison town of Barro, about ten miles distant, and where I had heard that the Mexican officers were to have that evening a ball, to which many of the best people of El Paso had been invited.

Night had fallen when I reached my destination. At the door of the low, brightly lighted hall in which the entertainment was given I happened to meet a gentleman I knew, who introduced me to one of the committee, and I was at once courteously invited to enter.

I found myself in a great crowd of respectable Mexicans and Texans; indeed, among more beautiful women than I had ever seen at one time before, or have ever seen since.

Being no dancer myself, at least not a good one, I wished to be merely a spectator of the gayety, so I edged my way to the wall, and stood there surveying the scene, which was really brilliant with glittering uniforms and gorgeous Mexican costumes, strewn with glistening gold and silver and sparkling gems.

As I looked leisurely about me my eyes fell suddenly upon a peculiar personality, who sat in the background of the hall, in an invalid's chair with three wheels.

It was a thin old man with a martial air, luxuriant white hair, snow white beard, a proud eagle nose, and thick, sensual lips, that quivered incessantly, while his face was red, inclining to apoplexy.

He might be sixty years old, but he struggled bravely against old age, and had probably been held fast in this invalid's chair for years with the incurable gout.

In the mistrustful haughtiness that constantly shot out of his eyes in wild glances he looked now very handsome still. Never have I seen such eyes; they seemed to pierce one like a keen knife.

This terrible personality viewed the participants of the ball with the same look with which a king would have viewed his rebellious subjects.

In a foreign museum I once saw a portrait of the last Grand Duke of Moscow, Ivan IV, called Ivan the Terrible, with a Byzantine crown, and a bloody sword in his hand. At that moment I involuntarily thought of that picture. It was exactly the same expression of countenance.

Suddenly he raised himself nervously in his chair; the servant standing behind him helped him remblingly. With his eagle eyes he sought somebody among the festively adorned young men, who had just taken their partners for the grand mazurka.

I followed the direction of his eyes.

Indeed, it was that woman he sought, that almost childish figure with the beautiful olive face, and cheeks like great red roses, to whom a captain offered his arm—Captain Bernardino Dorado, a handsome young fellow, with whom I was slightly acquainted. He seemed to lead the dance.

But who was this woman whom the eyes of the terrible man searched out?

Perhaps his daughter.

At that moment the chin and lips of the mistrustful tyrant began to tremble more visibly.

His daughter, no! That was his wife, whom he probably loved with all his despotic passion, and of whom he was doubtless frightfully jealous.

I turned to a friend from El Paso, who replied to my inquiry:

"That is Don Carlos Gonzaless."

In ten minutes I knew his whole history.

Don Carlos was a Spanish grandee, who had been banished from Spain for his open sympathy with the Carlists, and who was a veteran of many battles. He had a strange success among women.

A year and a half before, at the age of almost fifty-nine, he had finally married.

He had married the most beautiful young girl in Monterey, the daughter of a petty tradesman. The family name I have forgotten, but I think her Christian name was Conchita.

For a long while I studied this strange man from the distance, and read in his convulsed face the desperate state of his soul.

The vain Spaniard suffered from the same disease as do beautiful women who are growing old. Desperation seized him at the thought that his fascinating power over women could relax, and this fixed idea prompted him continually to put his strength to the test.

The passion of a mighty conqueror had caused him to marry in his old age an angelic young girl of only eighteen.

In his tyrannical pride he had wished to show the world that he had dared to do it, that he still coped with all others.

Here, at the ball, his flaming face seemed to cry out to the young men:

"There is my wife; I brought her here to you!"

"Bernardino, my love!"

Conchita appeared to be deeply agitated, as only heroines are for whom love signifies a question of life and death. Her face was pale now, and something like a dark foreboding of a threatening misfortune lay in her features.

A compact circle of spectators had formed about them, and I threw a glance into the background of the hall.

Don Carlos had remained with his servant. His face was distorted with impotent rage, for, in consequence of the crowd, it was impossible for him to watch his wife. His eyes seemed to hurl flames. A fatal presentiment tormented the old Don Juan, apparently; he felt that his end was drawing near;

and of grim hate on his handsome face, he looked straight into the old man's eyes.

The matter was plain enough; he loved Conchita; an explanation was unnecessary.

With a vehement curse the old Don made an effort to rise in his chair, and gave his servant a sign to push it nearer.

The captain, who saw himself facing a feeble old man, thought it beneath his dignity to make even the slightest movement, and confined himself to contemplating with a frigid air the vain efforts of the unfortunate husband.

The latter, however, was not so unfortunate as was to be expected. With superhuman strength he now succeeded in standing up in his chair; but

steps three black shadows and a dark mass, over which something white and silvery moved.

That was Don Carlos in his invalid's chair. He threw his hat to the ground and rose.

I was led to him and introduced.

"Ah, you are my adversary's physician!" said the proud Spaniard, with certain politeness. "Very well," he added sarcastically, "he will need all your skill!"

Then he dismissed me with an almost royal movement.

One of the black shadows whispered something in his ear, and Don Carlos broke out into a loud laugh:

"Send some word to my wife, because I might fall? Who are you that dare to speak to me so? I—die? No, I shall shoot him down like a—"

I walked away, so as not to hear the insulting word he applied to the captain.

The seconds consulted for the last time.

"Don Carlos cannot hold himself erect; it won't do otherwise, he must snoot from the chair."

The adversary's second hesitated.

"Let him shoot as he pleases!" cried the captain, disdainfully.

The adversaries took their places, and in the solitude of the mountain the command of the second was heard:

"One! two!"

The echo gave back the words in hollow tones.

Never shall I forget this moment. I could not turn my eyes from Don Carlos; he straightened himself slowly, his tall figure seemed to grow longer, and, while he took aim, his left hand clutched the chair.

As the second uttered "Three!" a dark, feminine form glided as quick as a dash out of the bushes, and just at the instant that the two shots echoed far and near, threw itself before the captain, as if to cover his body.

I had sprung forward, but it was too late. The captain still stood erect, while the figure of Don Carlos had not changed its position of a moment ago; the dark, feminine form, however, had fallen to the ground.

Captain Dorado reached the prostrate woman simultaneously with myself.

"Conchita!" he cried, clasping the lovely head in his arms.

An oath from Don Carlos seemed to tremble through the solitude, and as I looked round I saw him fall back in his chair.

I ran to the old Spaniard, and a quick glance showed me that he was dead. The excitement had brought on a fatal stroke of apoplexy.

Then I hastened back to the fallen woman, whose white face the captain was covering with tears and kisses.

"Save her, doctor! save her!" he cried. "She still breathes a little!"

Stooping, I found that the old Don's bullet had struck the top of the forehead, just grazing it. It was nothing serious. She had only fainted from the shock. But had the captain stood in her place, the bullet would have pierced his brain and killed him outright.

There is my story. But it has a sequel.

About eighteen months later, when I happened to be in the City of Mexico on a visit, I stumbled upon Captain Dorado and Conchita walking arm in arm. They both looked supremely happy.

"You are married?" I said, holding out both hands, which the two shook cordially at the same time.

"To be sure," replied the captain, glancing proudly at his beautiful, blushing wife, "and we have at home a pair of bouncing boys—twins!"

## LIZZIE MACNICHOL

Was born in Washington, D. C., and made her operatic debut with the American Opera Co. at the Grand Opera House, Philadelphia, Pa., in 1888, as Lazarillo, in "Maritana." Two years later she joined the Emma Juch Opera Co., with which she remained three seasons. She next joined Hinrichs' Opera Co. and played an extended summer season at the Grand Opera House in this city, and in Philadelphia. Following this engagement a serious illness caused her retirement from the stage for more than a year. Her first appearance in light opera was on Oct. 1, 1894, as Flora MacDonald, in "Rob Roy." Miss Macnichol is now one of the most popular and valued members of the Castle Square Opera Co., at the American Theatre, in this city.

## ROCK DE PICKANINNY IN DE OLE LOG CRADLE

BY WILL WATERS.

Ma ole Uncle Mose he used to say,  
When de supper things wah clear'd away,  
"Bring me ma benjo an' I'll sing an' play  
Er song fo' de pickaninny."  
An' he'd strike dem strings so soft an' low,  
No sweeter songs will I eber know  
Den de songs ole Mose sang long ago  
Way down in ole Virginy.

### REFRAIN.

Rock de pickaninny in de ole log cradle;  
Angels watch all froo de night,  
Day lub dat chile a heap,  
Day lub dat chile a heap.  
Rock de pickaninny in de ole log cradle,  
Rock him gently to an' fro,  
An' den he'll go to sleep,  
An' den he'll go to sleep.

An' eb'ry night when de moon would rise,  
An' de little stars would blink dar eyes,  
He'd sing de songs dat ma heart would prize,  
Jes' sweet as he was able.  
He would sing 'bout de "Belles of Tennessee;"  
Sing 'bout "Possum in de Ole Gum Tree;"  
But de sweetest song ob all to me  
Was 'bout de ole log cradle.

He's sleepin now in de col', col' ground,  
While udders am singin dar songs around;  
An' I sigh again foah de banjo's sound  
Dat I loved in ole Virginy.  
But I know dat ma heart will long in vain,  
Foah ma yearning ears to catch de strain  
Up de song I loved—dat sweet refrain,  
Cradle ob de pickaninny.



Well, who is the Don Juan that dares to take her from me? Go ahead, gentlemen!"

Just then the mazurka music struck up, and the couples began to glide away. In the middle was the handsomest couple I have ever seen dance together—the beautiful Conchita, with cheeks like roses, and the slim and graceful captain. Serious and noble as a hero, he held his partner in a somewhat loose embrace, the young woman slipping along beside him like an apparition. At times they looked at each other, and during their glances I began to tremble for them.

The other couples whirled after them in crowds, their eyes sparkling, cheeks glowing, as if becoming more and more intoxicated as they encircled the hall.

But my eyes sought only the beautiful couple. They always danced first, and as if they already disregarded the mundane existence, so deprived of mind did they appear in their ecstacy.

They smiled at one another, and he pressed her passionately in his arms, while she closed her eyes like a woman no longer accustomed to happiness.

From time to time I looked at the old Don in the background of the hall; his inexorable face watched and observed unintermittently. He resembled a poacher sure of his shot.

"Did the captain and Conchita know each other before?" I asked myself. "Perhaps she loved this handsome officer a long time; perhaps she saw him again this evening for the first time since her forced marriage with this distinguished old gentleman?"

In spite of their danger it seemed to me as if they, in the intoxication of the mazurka, could not master their love. In fact, the whole company was evidently struck by the ardor of their dancing.

"Only true lovers can dance so!" whispered an old Mexican gentleman in my ear.

They flew past me, and through the rattling of the spurs I thought I heard the words breathed by the young woman:

that some one was attempting to rob him of his wife.

Two old ladies were just talking to each other about this generally known secret, and one said: "Poor Conchita! How glad she is that the old tyrant can't see her! How glad she is, to be able to amuse herself a few moments! She is scarcely allowed to breathe in his presence—poor thing!"

But at this moment there was heard in the hall a terrible noise, comparable to the approach of an artillery battery, which drowned the soft music of the mazurka.

The servant was seen pushing, with a white face, and on a run, the invalid's chair through the hall, directly toward the dancers.

"Go on! go on!" howled Don Carlos, in a rough voice. "They will make way!"

And, indeed, the crowd of men and women retreated to one side, after two young men had been almost knocked down.

"Go on! go on!" cried Don Carlos to the servant, from whose forehead the perspiration ran in streams.

The sick man's chair turned toward Conchita and the captain.

A part of the dancers stood still; the ladies clung anxiously to their gentlemen; the music played a few more measures, then stopped as if out of breath.

The silence of death reigned.

Several gentlemen angrily stepped toward the old Spaniard; but those that stood in his proximity did not dare to utter a word.

I looked at Conchita.

Deadly pale, she paused in silence for a few moments; then she began to tremble and cling to the handsome officer, who, still breathless from the dance, stood erect, like a bronze statue, before the furious husband.

After he had cast a proud glance at Don Carlos he slowly put his arm around the young woman, as if wishing to protect her. Then, with an expres-

sion of grim hate on his handsome face, he looked straight into the old man's eyes.

The crowd surrounded the two men like a wall. I had already gone out to be clear of the disturbance which I supposed would ensue, when a gentleman called to me.

It was a lieutenant, who came rushing toward me, crying:

"One moment, please, sir!"

I turned round.

"You are a physician of El Paso?" he then asked.

"I practiced there as such formerly," I replied.

"I recognized your face, sir, and I think I have seen you in company with Captain Dorado."

"I am slightly acquainted with the gentleman," was my answer.

"Then be kind enough to stand by my friend in your professional capacity. The only good physician in this God forsaken town is sick. I am sure you will not refuse."

"You will find me at the hotel opposite, sir," I returned, bowing and pressing his extended hand.

I had just fallen asleep when the officer came for me.

It might have been about three o'clock in the morning. The moon threw its rays, which looked like long fingers, on the bare floor of the wide open, deserted dancing hall.

With quick steps we went through the streets of the little town. I asked no questions, but silently followed my guide, till we came to a glade in a little wood, where the clear moonlight transformed itself into strange phantoms that looked like bad sylphs.

Captain Dorado already stood with his two seconds by a tree. The buttons of his uniform were pale flashes through the morning haze. When I arrived he was just unbuckling his sword.

Opposite to him, I saw at a distance of twenty







West, Wm. H.—Cripps Creek, Cal., Feb. 2, Pueblo 3, Colorado Springs 4, Denver 6-11.

## CIRCUSES.

Cooper & Co.—St. Louis, Mo., Jan. 30-Feb. 11.  
Canadian Jubilee Singers—Paris, 11, Feb. 1, Charleston 2, Matson 3, Tassula 4, 5.  
Cory's Museum—St. Louis, Mo., Feb. 14.  
Cory's Museum—Higbee, Mo., Jan. 30-Feb. 4, Moberly 6-11.  
Knives—The Pittsburg, Kan., Jan. 30-Feb. 4, Weir City 4, Girard 9-11.  
Marta, Al.—Brookville, Mo., Feb. 2, Bluehill 3, Sully 4, Saxon Sisters—St. Louis, Mo., Feb. 2, Clark 3, 4, Smith & Gordon—Doland, N. D., Feb. 2, Clark 3, 4, Gettysburg 5-9.

## MISCELLANEOUS.

Wm. H. Cripps Creek, Cal., Feb. 2, Pueblo 3, Colorado Springs 4, Denver 6-11.

## Under the Tent.

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## Clipper Post Office.

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## Vaudeville &amp; Minstrel.

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## INDIANA.

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## DEATHS IN THE PROFESSION.

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## World of Players.

The Wilson Theatre Co. Notes: This company, headed by Una Clayton, is now in its twenty-fifth week. Splendid business has been the rule everywhere, and return dates have been booked. Out of seven hundred and sixty-four letters from our "ad." in THE CLIPPER of three weeks ago we secured Robt. F. Parkinson, comedian, and Mary Horne for second business. We have to thank the Eika and other organizations for entertainments in every town. Mr. Mitchell was elected to membership in the Shamokin Lodge, B. P. O. E. last week, and will be a "fawn" till Feb. 7. Miss Clayton, the star, is making a hit everywhere. Several new plays, secured from T. H. Winnett, are to be produced in a short time.

Clint G. Ford has been ill with grippe, part of the time being confined to his bed. He is now almost fully recovered.

Notes of the Tommy Shearer Co.: We are now in our second stand in New York State, and it business keeps up accordingly we will have no cause for complaint. This is new territory to Mr. Shearer, but he and his company have been kindly received over the new circuit we are covering, and business in Port Jervis last week was entirely satisfactory. This is our twenty-third week out, and our company is the same as our opening, with two exceptions. We have eight weeks in New York State, three into Pennsylvania, Ohio and West Virginia, over the same territory the company covered last season. We produce "Orran de Bergene" in Middletown, N. Y., Friday, Feb. 3, for the first time, with all special costumes and a magnificent lot of scenery.

Ferris Comedians gave their first performance of "Orran de Bergene" in Toledo, O., St. Joe, Mo., Jan. 20. They write: "Complete and accurate scenery and costumes is carried for the production. The play was a success, and will be a feature in the repertoire in the future. In St. Joe the house was sold solid at six o'clock; S. R. O. at 7.30, and many ladies paid thirty cents for the privilege of gallery seats."

James B. Donovan, starring in "Dewey's Reception in McAdams' Alley," will reopen the season Feb. 20, under management of Harris J. Abbott. Glibney-Hoefler Co. Notes: We are at present company to play a week's engagement at Youngstown, O. Arnold Wolford's Co., Kibble's "U. T. O." and the Glibney-Hoefler Co. all Sunday at Youngstown, O., Jan. 22. Next season Arnold Wolford and Jack Hoefler will form a partnership and put out four repertory companies. Our new scenery from the brush of Artist Blanchard, of New Castle, came on at Youngstown and is very fine. The new set calls for a clear stage, as we carry it complete to stage mating.

Ex-Governor Romaldo, of California, died in Oakland, Jan. 23. His widow is the author of the plays, "Innocent" and "The Leading Man."

Billy Raymore has joined Bobby Gaylor's "Moorish Twins" to play tramp part and do his specialty.

Richard Mandfield has signed a contract with Charles Frohman to begin his next season Oct. 1, at the Garden Theatre, with a new play, "Mr. Frohman has also signed a contract with Mr. Mandfield to play at the Knickerbocker Theatre for his annual New York engagement, beginning Feb. 27, when she will produce for the first time a historical comedy, entitled "Collette," which was written by G. Lenore and Charles Frohman, and the American version by Henry Guy Carlton.

Albuquerque, N. M., is soon to have a new opera house, with seating capacity of eight hundred. The citizens will offer the lot free and guarantee for the first night performance \$5,000.

Mr. Hartigan and his "Dr. Jekyll and Mr. Hyde" Company were entertained at a banquet at Cadillac, Mich., recently by his Elks brethren.

Weber and Fields and their company will appear at Manhattan Beach next August in the burlesques which are now running at their music hall, "Hurly Burly" and "Catherine."

Henry Irving is now in active negotiation with several American managers looking to the completion of his plans for the tour of America, which he will make next season. It is his intention to produce "Robespierre," his new Sardou play, at the Lyceum, in London, at Easter, and his engagement there will last until well on into the summer. After a short rest he will sail for America early in October. His stay in America will be limited to twenty weeks, and in that time it is his wish to visit all the principal cities.

Claud Crispen will shortly sail from England to this country with the intention of organizing a co. for producing his new play, "The Drama of Merit." Chas. H. Schreiner has been engaged as business manager.

Judge Seaman, in the United States District Court, Chicago, Ill., Jan. 24, awarded to John M. Maxwell \$10,000 damages against Nat. O. Goodwin for infringement on Maxwell's play, "Congress." The charge against Goodwin was appropriating a material part of the drama, "Congress," written by Maxwell and submitted to Goodwin in 1895, and producing it under the title "Ambition." Henry Guy Carlton being given as the author of the latter play.

The Kelcey-Shannon Company have won gratifying success on their first tour South, which terminated Jan. 25, at New Orleans. The company, the distinctive New York society humor of Clyde Fitch's play, "The Moth and the Flame," was very thoroughly appreciated, especially in the larger cities like Louisville, Memphis and New Orleans. The company shortly play return engagements at the Grand Opera House and the Montauk Theatre, Brooklyn, N. Y.

Manager Edwin P. Hilton writes that "The Gay Matinee Girl" is a little more than holding its own, and adds that, in these hard times, he feels he is to be congratulated on this result. It is making some changes, with the idea of having as fine a musical comedy company as there is on the road. He is now in Ohio and Indiana, and plays mostly cities during the rest of the season. Next fall he makes his Eastern trip with a largely augmented company.

Underwood's Comedians closed at Converse, Ind., Jan. 21.

Dave H. Woods' Big Comedy Company, featuring Little Jessemine, opened at the season Jan. 21, at Du Bois, Pa. The roster: Little Jessemine, Wm. H. Chace, Henrietta St. Felix, Georgia Lester Woods, Dave H. Woods, Jas. C. Mitchell, A. A. Bushie, J. L. Tompest, Jennie L. Tompest, Geo. C. McLean, Roy McLean, A. L. Fabel, Chas. M. Nellis and R. M. Purford.

The Excelsior Dramatic Circle, of New Orleans, will shortly produce a three act comic drama, written by its manager, Chas. E. Allen, and Valdo Bentley, featuring his "Dick Carrington." "The Tramp's Revenge" is the name of the play.

Garland Gaden is resting at his home in Freeport, L. I.

Stater's Dramatic Co. played a return engagement Jan. 16, at Tappan, N. Y.

Judge Nash, in the Supreme Court of this State, has granted Mrs. Elise M. Kivaly \$150 per month for the support of herself and three children under her suit for divorce from Bolossy Kivaly can be tried. This amount is granted in addition to a counsel fee of \$500.

Jno. A. Hummel reports that his company, The Ideal, is making a record for large business, the two weeks at Reading, Pa., being the largest in the history of the Grand Opera House. Last week, at Easton, the company broke all past records of the house. The Ideal go out next season again with an entire new repertory of scenic productions. Hummel's Imperial Stock Co. is also in preparation for next season.

Harley Merritt, manager of "Cuba's Vow," decided not to play several one night stands in the West, and brought his company back to New York for three weeks, when it will resume their tour in Eastern cities.

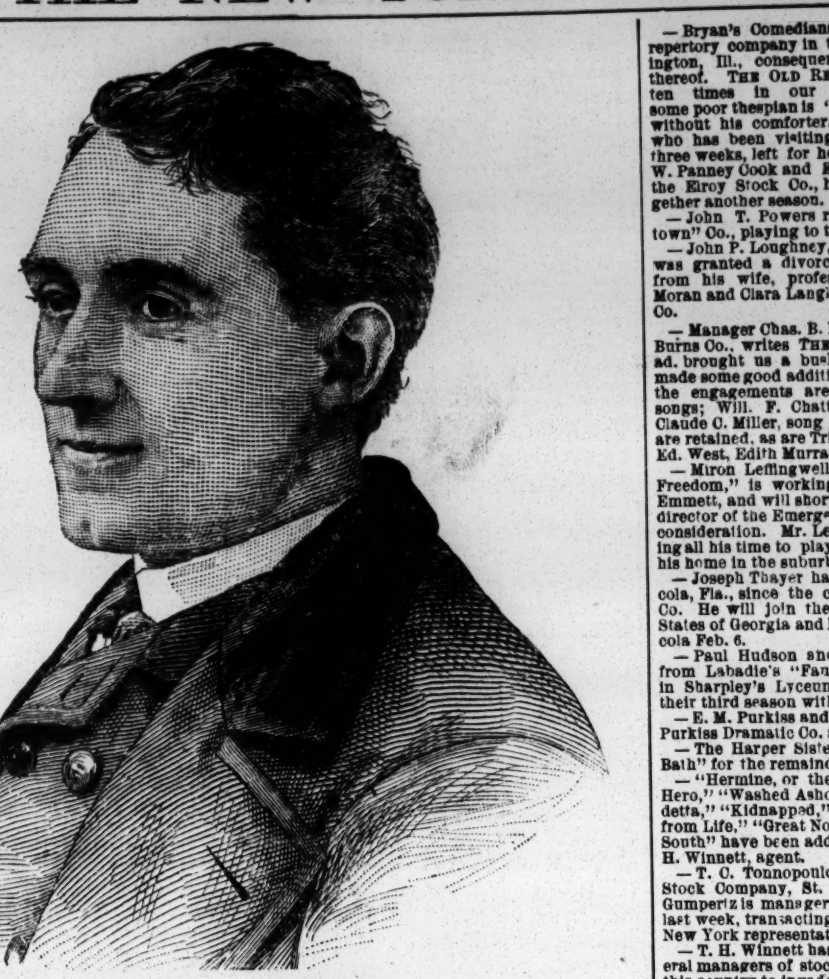
"The Air Ship" Co. Notes: We broke all previous records for four days' business at the People's Theatre, Toledo, O., last week, turning people away at every performance, matinees included. The play and the company made most pronounced hit, so much so that we will play a return date later in the season.

Manager Spears informs us that John A. Daugherty, for the past ten seasons with "1492," joined Murray and Mack's "Pinnegar's Ball" at Kansas City, and has put on a big dancing act, with ten people, introducing his eccentric dancing.

James B. Mackie writes: "I have signed with Nathan Appell to star in a repertory of farce comedies, including 'A Tin Soldier,' 'A Baggage Check,' 'A Railroad Ticket,' 'Chimney Paden,' 'On the Bowery,' 'Grimes' Cellar Door' and 'The Show.' The time is booked solid, mostly in Eastern cities, and we will carry twenty-five people and a full string orchestra, together with our own scenery. Last week I played Chicago, and this week I am at the New Music Hall, St. Louis, Mo."

Fay Winthrop will return to the stage the coming Spring, after an absence of four years. She intends to present a repertory of plays, including "The Lady of Lyons," "Camille," "Devotion" and "Woman Against Woman."

Edward Sisk has closed with the "St. Perkins" Co.



WILLIAM DAVIDGE.

The well known comedian, after an illness of many weeks with typhoid fever, died Jan. 26, in Chicago, where he had been stage manager for the season at the Dearborn Street Theatre. His wife, Maggie Harold, was also a member of the company, and nursed him most devotedly during his long illness. His remains were brought to Brooklyn, N. Y., and the funeral services were held at his residence, 132 Pacific Street, on Sunday afternoon, Jan. 29. The interment was in the family plot in Greenwood Cemetery. Besides his wife, he leaves a family of three sons and one daughter. Two of the sons are connected with the Grand Opera House, Brooklyn, as treasurer and secretary, respectively. William Davidge was the son of the late William P. Davidge, the eminent comedian, whose fame extended to both continents. He was born March 11, 1847, at Manchester, Eng., and came to this country with his parents when he was three years old. He was placed by his father, who was opposed to his adopting a stage career, after a trial at several trades, with Dr. Stratton, a well known dentist of Brooklyn, to learn that profession, but it did not prove congenial one, and he began to look for an opportunity to cultivate the histrionic abilities he had inherited from his father. His appearance as Podge, in an amateur performance of "The Widow's Victim" at the Brooklyn Athenaeum, made his youthful ardor for a stage career uncontrollable, and he ran away from home to join a dramatic company, making his professional debut on the stage Aug. 24, 1864, at Newark, N. J., as Roaka, in "Maxwell's" production of "The Two Orphans." In the same play, appearing under the name of C. M. Buddant, that his father might not know that he was acting. The elder Davidge finally agreed to his stage career and secured for him a position as second comedian at the Park Theatre, Brooklyn, then under Mrs. Conway's management. After a short season here he joined the Holman Opera Co. and remained with it four seasons, sharing the comedy parts with W. H. Crane. He then became a member of the company at the Grand Opera House, this city, under the management of the late James Fisk Jr., and made his first appearance there as Triculus, in "The Tempest." He was next engaged by Laura Keane, at the Fourteenth Street Theatre, and the summer following he, in conjunction with W. H. Crane and Charles H. Drew (then of the Alice Oates Co.), organized a dramatic and operatic troupe for a tour of Canada, opening at Toronto. While in that city, in 1871, he married Maggie Harold, who was then a member of the Holman Opera Troupe. Soon after he joined the forces of Col. Wood's Museum, Philadelphia, displaying great versatility, both in character and comedy business, and in 1874 he was the manager of the museum, and during 1875-76 he played low comedy parts at that house. In 1876 he played for a few weeks at the Arch Street Theatre, under Mrs. John Drew, and also, in conjunction with McKee Rankin and A. R. Van Horn, he leased the Museum. McKee Rankin subsequently withdrew and J. H. Meade took his place. During the Centennial the house paid big dividends. He produced "The Two Orphans," which had an uninterrupted run of one hundred

and sixty-nine consecutive performances, and scored the first hundred nights' run in the City of Brotherly Love. Mr. Davidge's impersonation of Pierre, the cripple, received unqualified praise from the press and public. After the Centennial season R. F. Simpson, the owner, decided to run the house, with Mr. Davidge as principal comedian, but business was bad, as a sequence to the prosperity of the exhibition year, and he gave it up. Mr. Davidge again took the management, and he opened the season of 1877-78 with Bonicant's "Marriage," and it was produced simultaneously at the Museum, Philadelphia, and Wallack's, New York. He had no better luck than his predecessor and resigned the management. Mr. Davidge next joined Kate Orlant's Co. as comedian and stage manager. After that season he played the comedy part in the long run of "Enchantment," at Niblo's Garden, and was a member of Aug. Daly's "Arabian Nights" Road Co., appearing as the cannon ball tosser, Hercules Brown. From 1881-1883 he played at the Museum and the Edison Theatre, Philadelphia. He was then with the Geo. Edgar Syndicate for a short time, then with Marie Prescott's Co., and later supported Roland Reed in "The Club Friend." He was starred only once, when John P. Smith and Charles Stanley, in "Between Two Fires" for a tour. He had also managed Mrs. Davidge, with her troupe, the Harold Comedy Co., in a repertory of successful plays, performing character and comedy parts. In 1889, the year following his father's death, Mr. Davidge did not act, but managed J. C. Roach, in "Dan Darcy," for J. M. Hill. During his career Mr. Davidge made many notable successes. He was the original Solomon Isaacs, in "Queen's Evidence," in this country, and the original Geoffrey Gordon, in "The Great Divorce Case," which was produced at Philadelphia some time previous to its run at the Union Square Theatre, with Charles Wyndham as the brilliant barrister. Mr. Davidge's performance of Bishopprigs, the old Scotchman, in "Man and Wife," was pronounced an excellent piece of character acting, as were his Dr. Manette, in "The Tale of Two Cities"; his Luffy, in "Aurora Floyd"; Mock Duke, in "The Honeymoon"; Catermole, in "The Private Secretary"; Bob Brilley, in "Tootsies, Lancers, Lot Gobbo, Touchstone, Fool, in 'King Lear'; Marks, in 'Uncle Tom's Cabin'; and many others. He was credited with having played nearly 1,200 parts. In 1897 he and Mrs. Davidge were members of the Tramp and the Country Girl, William Jerome's parodies, May L. Bell's musical act, Beeson and Lulu, buck dancers, and Baron and Grist, singers. The company numbers eighteen people.

Kittie Edwards has been completely recovered from her illness, and is at Little Falls, N. Y., with her husband, John E. Kelly.

Jap Rentrow writes that he has completed arrangements for taking out a repertory company next season, to be known as the Rentrow-Brown Co. The roster will carry twelve or fourteen people, featuring Helen Myrie. The season will open in Illinois.

Notes from Flood De Voss Co.: We are doing an excellent business. Manager J. B. Rotnour was engaged to go to the head of the company, and members of his company, on which the roster of the company's engraved. Week of Jan. 20 we played Keithsburg, Ill., home of Chas. B. Carier, our comedian. On Saturday night he was presented by his old friends with a gold headed cane. Our roster has the same as last week, with the exception of Flora De Voss, Little Ruby, J. B. Rotnour, Manda Barnard, Dorothy Ray, W. H. Van Etten, Chas. B. Carier, Jack Voss, P. B. Russell, Count Mazzanti, Nicholas G. Protopapas, and A. L. Lindsay, advertised.

Clara Thropp will resume her tour with part of her old company, beginning Jan. 31. She plays Minnesota, South Dakota, and the coast on a trip of nine weeks and will present a double bill, Hibson and "The House of a Thousand Rooms."

Gilbert Leacock will assume the role of "The Female Drummer" in Chas. Blaney's comedy during the enforced retirement of Johnstone Bennett on account of sickness. Miss Bennett will resume her position as soon as her health will permit, and Miss Leacock will head a second company of "The Female Drummer" soon thereafter.

Notes from Selby's Players: We are laying off this week at Tom's River, N. C., to enable Mr. Selby to make one or two necessary changes in the company. The roster: Art L. Selby, Mrs. Selby, Clymer, Edna Clymer, Hattie Clymer, Sadie Johnson, Claire V. Ketterer, John Whiteside, Jos. H. Kearley, John H. Condran, Harry Kingsley and Al. Leigh. The repertory includes "Lost in London," "The House of a Thousand Rooms," "East Lynne," "Beyond the Rockies," and "A Sprig of Shamrock." Specialties are introduced by Clymer Sisters, Jos. Kiersley, Sadie Johnson, J. H. Condran, and Mlle. Edna, European juggler. Business with Selby has not been at the top notch, has been quite satisfactory.

L. M. Crawford has leased the Oliver Theatre, Lincoln, Neb., for a term of years. The local management will be in the hands of F. C. Zehring, who will continue to manage Fisk's Opera House, that city.

## KENTUCKY.

Louisville.—At Macaulay's Theatre, Blanche Wash and Melbourne McDowell were seen in "La Tosca" and "Fedora" last week. On the opening night the house was crowded, the attendance being the largest since the engagement. Miss Wash created a genuine surprise. Her acting was much admired, and she was compelled to respond to several curtain calls. Melbourne McDowell Charles Stockton, William Williams and Arthur Elliott were all in their respective roles. Coming, 30 Feb. 1, Tim Murphy, in "The Lighthouse," by Edward M. Wade. It is a romance of Virginia during the civil war, with the Shenandoah Valley as the seat of the trouble. The play was under the supervision of Oscar Esig, who played one of the prominent roles. The acting of Esig was as good as the play itself. The piece was handsomely mounted by Col. Meffer, at great expense, and is deserving of the liberal patronage that was accorded during its run. For week of 31, "Gloriana."

AVENUE THEATRE.—"The Electrician" attracted good audiences throughout last week's run. Joseph J. Dwyer and Mary L. Davies headed a company of capable players, who did commendable work. "The Electrician" is, on the whole, as good an attraction as has been offered at the theatre since the present season opened. For week of 19, "The Wheel of Fortune."

BUCKINGHAM THEATRE.—Irwin Bros. Burlesques played a return engagement last week, drawing splendid houses every night. For week of 29, Fred Reed's New Night Owls.

OHIO.—Wm. Campbell, Sarah Devaro, Nina Mason, Mabel Parker and stock. Business good.

ROBINSON'S OLYMPIA.—Fred Williams, Geo. Hardin, Bill and De Wit Alma Clifton, Frank P. Lundie and Lenora and Rionel. Business good.

AL. BOKKERS, formerly manager of Temple Theatre, left for French Lake Springs to recuperate after a severe illness. Frank P. Lundie, who has been ill with typhoid fever, has entirely recovered, and will join the stock at the Olympia 30.

DOLAN & RING'S "Rip Van Winkle" Co. is headed by Samuel W. Glenn. Others in the cast are: Wm. H. Booke, Phil Bernard, James L. Ring, Harry Gilmer, Matt Cavanaugh, James C. Elbertson, Helen Bernard, Miss Josie Rooney, Anna Fallon, Grace E. Altherton, and the Rooney Children, Julia and Josie, with Frank Bernard in advance.

## Vaudeville &amp; Minstrel.

NOTES FROM AL. G. FIELD'S MINSTRELS.—We are now in New England, the Western, Middle and Southern States having been given ample opportunity to enjoy the splendid programme of minstrelsy which Manager Field, with his customary enterprise, this season affords. Wherever we have appeared, thus far the best of satisfaction has been given, and business for the tour has far surpassed any financial results in the history of the business. Many years of successful management have given Mr. Field valuable experience in presenting a show best suited to lovers of minstrelsy, and the present organization is considered by competent judges to be the best he has ever carried. The show has an enviable record in never having missed a salary day, and in the fourteen years of its career there never has been a time that outstanding liabilities could not have been immediately redeemed dollar for dollar. Fears of prosperity and popularity have turned into proof that the skillful hand which guides all departments of the show has directed its efforts intelligently, and with the fortunate selection of capable assistants, popular entertainers, and a lavish expenditure for costumes, scenery, and advertising, the returning profits are the gratifying rewards of energy and enterprise. New Englanders have capitulated to the alluring advance heralding in numbers sufficient to pack the theatres to repletion thus far, and the satisfaction which is given by the long programme of the best minstrelsy furnishes abundant grounds for expectations of greater crowds to come. From the spectacular first part, "Gathering of the Nations," to the big act, "In Cuba," a timely diversement, skillfully acted, the entertainment gives universal satisfaction. The strong olio provides a versatile entertainment of the most diverting sort, and has quantity and quality sufficient to rank with the best shows of the strictly variety sort, including, as it does, Arthur Right, an entertaining raconteur, and a number of original and timely songs; Tom Donnelly, a comic character comedian; the Exposition Four, Patton, Carmel, Hyde and Fairman, singers and dancers; Eddie Fox, violin virtuoso; Doc Quigley, a black face monologist and burlesque dancer, and Joseph Vance, banjoist, who are featured with Arnold's Fun Makers, state that they are meeting with excellent success through the South. Mr. Galt recently closed with the Woodward-Warner Co., and joined the Fun Makers at Atlanta, Ga., Jan. 10.

KASTEN, DURY and KASTEN have closed a successful twenty-four weeks' engagement with the Bronson-Hanson Comedy Co., and Fanny Kasten has fully recovered from a severe attack of the grip. John Higgins, the popular comedian, has his knee at Koster & Bial's this city, Jan. 25, still confined to his bed, and his physician states that it will probably be several weeks before he will be able to appear again. His engagement at Koster & Bial's has been consequently indefinitely postponed, and it is possible it will be cancelled outright as his stay in America is limited.

MAGGIE GIFFORD, while playing an engagement in Chicago, Ill., was taken ill and is now at her home in Detroit, Mich., suffering from pneumonia.

FRANK WHITMAN, trill violinist, met with success last week at the Grand Opera House, Pittsburgh, Pa., and is this week at the Grand Opera House, Washington, D. C.

GILMOUR and MEYER, of the Latour Sisters have signed with Bissel & Brown's Fads and Follies Co. for next season.

OLIVIO has finished an engagement over the Proctor circuit, and opens at the Grand Opera House, Pittsburgh, Pa., Feb. 6.

KIRBY NELSON, of the Williams, of the Manhattan Comedy Four, gave birth to a bouncing baby girl Jan. 21.

ADA LANE and ALICE FOOTE are closing the olio with the Knickerbocker, in "An Affair of Honor." The ELKINSONS, playing at the Grand Opera House, Boston, Mass., with Graham's Southern Specialty Co.

RICE & BARTON'S NOTES.—Business continues at a highly gratifying average for our Big Gaiety Co. Our Paterson, N. J., opening was unexpectedly large, and held up during the week. The Western trip starts in two weeks—jumping from Philadelphia. As Rice and Barton are great favorites in the West they confidently expect big financial returns. On Jan. 19, Geo. W. Rice completed the purchase of some property in the West, and the coming summer will see him installed in his new home. It has a splendid water front and bathing beach—an ideal villa—one and a half miles from the railroad and forty miles from New York City.

EMILY GERBER and EARL TAYLOR have joined hands after a separation of two years.

GOGGIN and DAVIS, comedy acrobats, open at the Palace, London, England, May 1, for four weeks.

GRACE YAGGER and MAMIE REMINGTON, members of Fred Irving's act, have been royally entertained by their many friends during their engagement in Louisville, Ky., several banquets being tendered them by the P. A. T. Club.

THE FAHRS have signed contracts to open on the Keith circuit.

HILL and EDMUNDS closed one month engagement at Winter's New Tivoli Theatre, Savannah, Ga., Jan. 28, and open 30 for one month at the Imperial Theatre, Tampa, Fla., with the Crystal Roof Garden, Jacksonville, Fla., to follow for one month. They will then play a return date at the Tivoli, Savannah, and then go to Havana, Cuba, two months.

LEW URBAN, of Crane Brothers, was taken seriously ill Jan. 23 and was compelled to lay off. He has been ailing for many weeks.

MAXIMUS PERKINS, of the Brooklyn Music Hall, presented Mr. and Mrs. Arthur Sidman in their new act, "Back Home," last week, the sketch being then given for the first time in the metropolitan district.

KARLO, J. KARLO, has filed a petition in bankruptcy, with liabilities \$50,000 and no assets. The bankrupt is manager of the Daway Theatre. There are numerous judgments against him. He has about eighty creditors, the largest being Henry C. Mink, \$3,461, for money loaned and goods sold; and delivered: Grunwald, \$3,461; Aaron Herzberg, \$3,000; Edward McCall, \$2,000, for merchandise.

C. ASBURY, of the Asbys, was initiated in the Order of Elks by South Bend (Ind.) Lodge, No. 235, Jan. 23.

THE ARN LEVY SPECIALTY Co. will open at Syracuse, N. Y., Jan. 30, and carry ten people, headed by Sam Levy.

LEWIS and LARK are filling a two weeks' engagement at Des Moines, Ia.

THE MAYO SISTERS were presented with a valuable war collection by Alex. Coch, a sailor from the battleship Newark, at Niagara Falls last week.

NINA DIVA, through her attorney, Geo. Stronman, recovered the sum of salary due her from Manager Jermon, of the Black Crook Company, last week.

JOHN G. McDOWELL and PRETT. Reed have joined hands and will play parts this summer.

JOHN CLAWSON played work of Jan. 23 at the Empire Theatre, New Bedford, Mass., with the Bijou Theatre, Lowell, Mass., to follow week of Jan. 30.

EDGAR GATHE is playing return engagements over the Castle-Hopkins circuit, opening at the Lyman street Theatre, Chicago, Ill., Jan. 30, with the Orpheum circuit to follow.

GEO. SCANLON and Pearl Stevens are with Phil Sheridan's City Sports Co.

NIBLO and RILEY are playing the Film Musee, Fall River, Mass., this week, with Lowell to follow. The Gaiety has closed an engagement at the Bijou Theatre, Toronto, Can., and is this week at Tony Pastor's.

LEWIS and DELMORE are filling their open time through Massachusetts. They play a return date at the Howard Athenaeum, Boston, Mass., week of March 13.

JEANETTE DUPRE WATSON has been very sick with grippe, but is thoroughly well now. She was presented with some beautiful gowns upon her return to the company.







—The opera company bear- KEITH'S UNION SQUARE THEATRE.—The best TONY PASTOR'S THEATRE

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—A variety of attractions ke

**Troy**.—At the Griswold Opera House, Jan. 23.  
Wulf Hopper, in "The Charlatan," played to the first business of the season, at advanced prices. The four-act opera, "Big Business," by J. S. "Joe" Brown comes 31-Feb. 1. March 1. "Tom's Cabin," b. & c.

**Syracuse**.—The Grand Opera House.—Banda Rosa played to a big house Jan. 29. Charles Coghlan is due 30. In "The Royalty."

**SAINT THEATRE**.—Manager Hearne's own company played to good business last week. The Monte Carlo Irish Burlesque Co. come 30. 31. for the week.

**Boston**.—The Tremont Theatre.—Good business 23. Roemer and Crane Bros. did good business 24-28. The High Rollers are booked for 30 and week.

**Syracuse**.—At the Wisting Opera House.  
Famke Doozele Dandy came to large attendance Jan. 26. Wulf Hopper to R. R. O. 27. "The Circus Girl" did large business 18. Due: "The French Maid," Feb. 1. "The Merry Widow," "Anthony and Cleopatra," and "Ma-betta" Feb. 1-3.

**MASSACHUSETTS**.—The Knisjgan was presented by the Stock Exchange B. V. "Jock Mine" the bill for the current week.

**GRAND OPERA HOUSE**.—Ward and Yokes, in "The Grand Duchess," to last performance Jan. 23. "The Big Machine Double Burlesque" did well 25-28. Booked:

SYDNEY GRUNDY's version of Dumas' "The Three Guardsmen," called "The Musketeers," which has been played by Beerbohm Tree at her Majesty's Theatre, in London, and by the First City Theatre in the early Spring under the direction of Lieber & Co. The London production will be duplicated, with James O'Neill in the role of D'Artagnan, and a string cast to support him. Mr. Mayhew, stage manager of the Grand Opera House, has come to America to stage the piece. Daniel Frohman will present E. H. Sothern in Henry Hamilton's version of "The Three Guardsmen" at the Knickerbocker Theatre about the same time. Mr. Frohman, in order to avoid a legal dispute, which he has had with his players over "The King's Music,"

MILK VERA will have a benefit performance at Lyric Hall, Sixth Avenue, near Forty-second street on Feb. 2. A number of performers will give valuable contributions.

FOURTH STREET THEATRE.—Chauncey Olcott's property continues unabated, another week of "A Romance of Athlons" opening Jan. 30 with a packed house in evidence.

**G.E. NELSON A. MILLS** during his recent visit to this city, was entertained at 34 West Ninth street, and spent considerable time in conversation with our friends and neighbors, who were all deeply interested in the various curios which form the large collection which M. La Toerne has been gathering for many years.

**HERALD SQUARE THEATRE.**—This house was closed Jan. 30, to permit of preparation for the production of J.A. Hearn's new play, "Rev. Grim Davenport," announced for presentation upon the following night.

**MURRAY HILL THEATRE.**—"Doris," Robert Drout's domestic drama, which was produced by Elsie Eustis, will continue to run till this week, opening Jan. 30. As the young schoolteacher, Doris Vane, Miss Ingham was splendidly cast. Mr. Drout appeared as Kenneth Ashley, and the support included Walter Allen, Wm. Redmond, Emmet Hart, Henry B. Connor, Edwin Alexander, Charles D. Waldron, Mrs. Thos. Barry, Dorothy Donnelly, Rose Beaudet and Sando Miliken. "My Partner" is announced for next week, with Henry V. Donnelly as Major Britz.

cessful engagement. The house is practically sold out in advance of the date of every performance, and many are turned from the door nightly, as no standing room is sold.

Mrs. Viola Allen, in "The Christian," entered on Jan. 30 upon the sixteenth week of her metropolitan engagement. The business is still large, and Miss Allen's managers are claiming for her a record for success. She has certainly done well, especially as her play is not of the highest rank.

EMPIRE THEATRE.—"Phroso" is now in the sixth week of its run at this house. It is still drawing large audiences, and gives so much promise of continued success that it has crowded out other plays which Mr. Frohman expected to produce this season.

KNICKERBOCKER THEATRE.—Nat O. Goodwin and Maxine Elliott, in "Nathan Hale," entered on Jan. 30 upon the fifth week of their engagement. It is lived up to the letter, and a appreciable crowdwin in a serious role, for not only has the business been very large, but the advance sale denotes a continuance of prosperity.

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**WOLF HOPPER**—The **Charleston Opera House**, Jan. 23. **W. H.** at business of the season at advanced prices. The **Opera House Co.** did big business 14-24. **W. H.** comes 31-Feb. 1, **Marlin's** "Uncle Tom's Cabin" 1-2.

**RAND'S OPERA HOUSE**—**Banda Rosa** played to a full house Jan. 22. **Charles Coghlan** is due 30, in "The Boy in the Zoo."

**DAILY THEATRE**—**Manager Hearn's** own company comes to the theatre this week. **The Monte Carlo** **Surprise Co.** comes to the theatre 1-2.

**DAILY THEATRE**—**Moulin Rouge** drew good houses 23-24. **Roemer** and **trace Bros.** did good business 25-26. **The High Rollers** are booked for 26 and week.

**Syracuse**—At the **Wieling Opera House** **Rankes Doodle Dandy** came to large attendance Jan. 22. **De Wolf Hopper** to **R. K. O.** 23. "The Circus Girl" a large success. **De Wolf Hopper** to **R. K. O.** 24. **objekta** in "Mary Stuart," "Anthony and Cleopatra" and "Macbeth" Feb. 1-2.

**ST. PAUL**—**The Ensign** was presented by stock to **R. K. O.** "A Gold Mine" is the bill for the next week.

**ST. LOUIS**—**Charles H. Hopper**—**Ward and Vokes** in "The Avengers" to large attendance Jan. 23-24. **The Big sensation Double Surprises** did well 25-26. Booked: **De Wolf Hopper** to **R. K. O.** 27.







edy Co. Jan. 30-Feb. 4. *Written Aborn's New Eng.*

**New Haven.**—Excellent weather kept the theatrical business booming in this city last week. In spite of the siege of grip, which is unusually prevalent in this city, the business done by several attractions was only limited by the capacity of the houses, and the other attractions succeeded in realizing satisfactory profits.

**Attractions.**—The Girl I Left Behind Me, Jan. 24, enjoys excellent returns. Della Fox and company in "The Little Host," came 25, to good business. Joe Calahan, in "Fanny," 27, had fair business. Manager Bunnell reports that the business of the last attraction, now on the road and they will appear at frequent intervals. For the current week Manager Bunnell offers Francis Wilson, in "The Little Corporal," 1

Deane, Irene, and John Robinson, Feb. 3; "The Sign of the Cross," company of John Robinson, Feb. 4; "The Local Legend of Elks" will hold the first at this theatre Tuesday, Jan. 31, when an entertainment will be given for the benefit of the Elks' charity fund. Among the performers are Harry Lacey, in his sketch, "Bob Kew," by Ida Sinclair. A. A. Robinson, Walter Blakeslee and Virginia Lincoln, and the first on any stage of Chas. Wiley's new farce, "One Evening After Dinner."

**POLI'S WONDERLAND THEATRE.**—Business at this popular resort is always at a high mark. This week, Ed. Robinson, Editor Sinclair, in a hilarious sketch, "Zobedie Johnson and Deane, Diana, Emma, Clara, Wile and Thomer the Booming Trio, John J. and Florence

**Murray, Waldo Brown, Richard Pitrot, Parcell and Maynard, and Floy Graff.**

**Salem, Ore., Feb. 10.**—Business last week was good here. Theaters showing new pictures were:

This week, Roeder and Crane Co., including Miss Collette M. Laurent, Rosalie, Marjorie Maxwell, Deveaux, Deveaux, Bigger and Diesel, Ernest Roeder and Leo Pardolo.

◆

**Hartford.**—At Parson's Come Payton and Stock Co. held forth Jan. 23, matinee every day. As for performance the Stock Co. did well. The audiences were very enthusiastic. Mr. Payton popular here and one local critic in speaking of him says: "His laugh is infectious; nothing like it is known."

on the stage. If a woman's work and wins applause, she is a comedian for the average audience and has very decided success. The specialties were good and the repertory excellent. Etta Reid and her showgirls were a feature. Coming: Denman Thompson in "The Old Homestead"; J. O. John Drew in "The Liars," Feb. 1; F. H. Williams in "The Little Courtship," Feb. 2; "Telephone Girl"; Stanton in "Tom's Cabin" Co. 8, 2, Tom Sharkey and Vanderville Co. 10.

**OPERA HOUSE**—Hal Reid, in "Knobs of Tennessee," Jan. 23, came to fair business. The Gay Mascarares and the Good Oldie were the average and were featured. Bryant and Symphon Co. had a light house business. The Gay Mascarares and the Good Oldie were featured. Meant and Symphon Co. 30-31, Gus Hight's B.

**Notes.**—Harry J. Stenge, who has been treasurer of Parson's since its opening, three years ago, severed his connection with the theatre last night. He was succeeded by W. C. Brock, one of the friends of the theatre. The following were the receipts for the week at Parson's, one of the largest for attendance in the history of the house. 21, 22, 23, 24, 25, 26, 27, 28.

**Bridgeport.**—At Smith's Theatre the Grand

Maskeraders, Jan. 23-25, had crowded houses. "The Girl I Left Behind Me," 26-28, had good business. "The Irish Boy," 29-Feb. 1, knobs or Irishmen 2-4.  
**Feb. 5.**—**Garry**, Chas. Fox, "The Little Fox," Jan. 23-25, came to fair business. Della Fox, in "The Little Fox," Feb. 22 gave a good performance and had good business. Peter Maher was to meet "Stockings." Conroy in a box 26, but, though the audience was large, Matcham's play did not draw well. The boys' school refused to accept tickets under attachment and the boys refused to appear. The crowd was much dissatisfied at the money being refunded. Joseph Callaghan, in "Faust," Feb. 27, had two big houses. Francis Wilson, in "The Little Fox," 28, 29; Denman Thompson Feb. 1, John Drew

**MICHIGAN.**

**Detroit.**—At the DeWolf Opera House Stue Robson Jan. 30-Feb. 1, Southern Feb. 2, 4. The first three nights of last week Robert Mantell played only fair business, which, no doubt, was due to the desire to see the much heraded "Cyrano de Bergerac," by Richard Mansfield and company. There was a great demand for seats, and speculators reaped a harvest. People were in line twenty-four hours before the sale began. There was hearty applause and calls for the star and his support. Coming: "The

**FRENCH MAID!** Feb. 6-8, then Sol Smith Russell.  
**LYCEUM THEATRE.**—This week, "What Happened to Jones?" Last week, Gustaf McFadden's Rowdy men met with a bad reception, and the audience kinds of good things. Next week, Clifford and Hupresant "A High Born Lady."  
**[WHITNEY'S GRAND OPERA HOUSE.]**—This week, "Jo Martin's Secret." Last week, Edward Harrigan and his company, "The Great Train Robbery." The leading card: Bob Fitzsimmons's was a magnet, and showed up in full dress, and delivered some clever worded remarks, which brought down the house. Later he appeared in a bag punching exhibition, and a fight with three men, and a fight with a big tank and a spay, and a whole, was good, and spectacular spay.

Next week, "The World Against Her." CAPITOL SQUARE THEATRE.—This house will remain dark this week. Last week Phil Sheridan's City Spoken was the house attraction. All performances are complimentary. "Maloney Visits," was laughable last week. The cast consisted of Leslie and Gaylor. Monte Myro Trom of Four, pantomimists; Whitelaw and Stewart, "The Gypsy" and the Celt;" Arthur Philippi and Grissie Sheridan, assisted by twelve trained young ladies in the "Gypsy" and the "Celt;" and Scanlon and Stevens, "After the Review;" Farnum and Nelson, and A. C. Lawrence. The afterpiece, "The Troubles of a King," wound up a very enjoyable show.

**Grand Rapids.**—At Powers' Opera House Stuart Robson, Jan. 27; played to S. R. O. Company at the Grand Rapids Theatre, Feb. 1. There Acres' 28, Bob's Mantell 30, Sol Smith 29, Feb. 1.

**GRAND OPERA HOUSE.** "The Little Dukerades," J. 22-26 played to the capacity of the house, as did Stuart in "1924." 25-28. Coming: "The Man-o'-War's Man" Feb. 1, Bob Fitzsimmons &c.

**GRACE'S OPERA HOUSE.** The Night Owls Co., week played to excellent business. Week of 37: Barney Russell, Shattuck and Bernard, Three Sisters Constable, Kelly and Reno, Bond and O'Brien, Merrill Earle, and Gregory and Durrell.

**Jackson.**—At the Athenaeum Robert Mantell in "A Secret Warrant," had a fine audience Jan. 25. "The Fire Alarm" delighted a packed house 25. "The Fire Alarm" appeared in inclement weather, and Pinney Ridge appeared to a small but pleased host. Coming: Robson and an all star cast, in "The Meddler" 28.

**Kalamazoo.**—At the Academy of Music "1493" was greatly enjoyed by a good sized audience Jan. 25. "At Pinney Ridge" came to larger house 25. "The Fire Alarm" appeared to a small house. Shore cast is booked for 30. Robert Mantell, in "A Secret Warrant" Feb. 1, and "What Happened to Jones" 5.

**Leaning.**—At Baird's Opera House "At Pinney Ridge" 25.

Ridge" came Jan. 26 to a fair house. "Shore Acres" followed 27, when extremely bad weather prevented a large audience. "What Happened to Jones" closed Feb. 1.

**Englewood.**—At the Academy of Music "Shore Acres," with Archie Breda as Nat. Berry, drew a fair house Jan. 26. Robin Mantel gave a three performance, Feb. 2, to good business. Bob Fitzsimmons came "1927," Feb. 1, Sol Smith Russell 2.

◆◆◆

**WASHINGTON.**

**Seattle.**—At the Seattle Theatre West's

Minstrel opened Jan. 18, for a two nights' engagement, playing to packed houses both nights. It was added another night to their production to accommodate people desirous of seeing their production. Madam Scalchi was billed to open Feb. 25 but owing to illness her date has been postponed. Willie Collier, in "A Millionaire," comes Feb. 29, to be followed by "The Great Si-Fez." The new bill will include "The Great Si-Fez," followed Feb. 15 by "What Happened to John Hoyt's 'A Midnight Bell'" 17, 18, Frank Daniels' "The Idol's Eye" 34-36.

**THE DAVEY THOMAS**—This resort continually was making plans for playing every night to big houses. Last week of Jan. 18 the program was "A Bunch of Kings."

and weefed 22. "On the Suawase River." On 11.  
"All Aboard" is billed for week of 29. Martelli's  
Makers week of Feb. 5. "Darkest Russia" week of  
Feb. 12. "The Great Attraction" week of Feb. 19.  
popular resort is "Fra Diavolo," which has been c  
ing big houses. The cast includes: Arthur Sal  
Blanche Aldrich, Alice James, Maurice Hageman  
die Smith, Harry DuKoss, C. M. Walters, Wm. F  
and the Famous Players. The week's attraction  
and Howlett appear between act two and three in  
popular band selections.

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land, Mand Marston, Rhina Bysa, Minora Roscoe  
and the Famous Players. The week's attraction  
Mina Rich, Rockwell, Master Barrons, the Stan

**Spokane.**—At the Auditorium Wm. H. W. Minstrels came Jan. 25, 24, breaking the record for season's business, the S. R. O. sign being everywhere. The show was a success, the receipts for the first week being \$18,19. Scatchell's Concert Co. failed to appear. The Man from Mexico" comes 30. "A bunch of

— The Woodward-Warren Co. closed its  
of twenty weeks at Greenville, S. C., Jan. 28.  
majority of the company have been engaged  
Manager S. Dufrais for the Arnold-Welles Eng  
opening at Anderson, S. C., Feb. 6.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and a small dark smudge near the top left corner. A dark horizontal band is visible along the bottom edge, possibly indicating the binding or the edge of the book.











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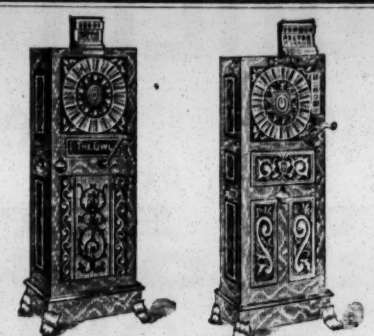
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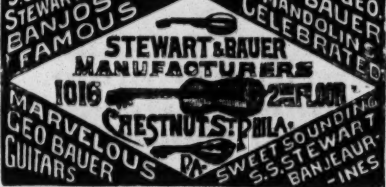
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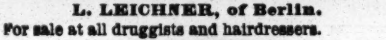
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1. *Journal of the American Medical Association*, 1990; 263: 1025-1026.

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A sailor lad's farewell to his fisher lassie, as she sits at the cottage door, mending her father's net. He promises to return. Through storms and tempests she awaits him. The rocky shore before her little cottage is strewn with wrecks thrown up by the mighty deep. But alas, in the grand finale, we are brought to witness the spectacle of the ocean, bearing on its crested waves, the soulless body of her beloved sailor lad.

**PROFESSOR SHIELDS,**  
The well known Song Illustrator, has caught the inspiration of the writer of this thrilling theme, and brings into his illustrations most wonderful marine and storm effects. Sheet and fork lightning flash, while the roaring of the winds and thunder's crash are portrayed in the orchestral parts. During the electrical effects, we see the storm tossed ship wrecked by the fury of the deep. The sailing of the sailor lad from his winsome fisher lassie is especially well brought out by this well known artist. PROFESSOR SHIELDS will receive members of the profession at his Laboratory, where he will be pleased to try over the song with them, pending the establishment of our City Office. For particulars of illustrations, address PROFESSOR SHIELDS, 14 West Fourth Street, New York City. Professional copies and orchestral parts can be had of the publisher, G. H. MURKIN & CO., Fall River, Mass.

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## Brock's Letter No. 5

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This story can be read as a monologue or by a team, suitable for any character. In addition to the Casey story, this number will contain about 15 other New York City Gags, Cross Gags, Jokes, etc. Send us Fifty Cents for a week's subscription to "BROCK'S LETTER," and we will send you free of any charge, a copy of "BROCK'S READER," or any Three Songs published by us. Back Numbers of "BROCK'S LETTER" always on hand. Send stamps for our New List and Samples of New Songs, Sketches, Monologues, Farces, etc.

WHITE PUBLISHING CO.,  
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## TAKE NOTICE.

DAILY TRUE AMERICAN, Trenton, N. J. Jan. 17 1899.--Taylor Opera House was filled to standing room for both performances by Stetson's Big Spectacular Uncle Tom's Cabin Company yesterday. So great was the crowd that many persons were turned away at both performances. In view of the popularity of the play and the company presenting it, Manager Stetson has decided to remain in Trenton for two more performances today. This old play seems never to lose a bit in popularity. The reason for this is its high standard of excellence by the Stetson Company. The house was packed from pit to dome twice yesterday, and both audiences were wild in expressing their appreciation of a capable presentation of the old slave drama with a great number of specialties in songs, dances, etc. No one should miss seeing this first class presentation of "Uncle Tom."

F. S.--WANTED, Trap Drummer and Clarinet for Band and Orchestra. Address L. W. WASHBURN, as per route.

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The hit of the evening was made by Duffy, Sawtelle and Duffy, in their original act, "I Am Not a Midget." Master Duffy is one of the few infant prodigies deserving the title of a child wonder. He is a little wonder, and so mistakes. RICHMOND DISPATCH.

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